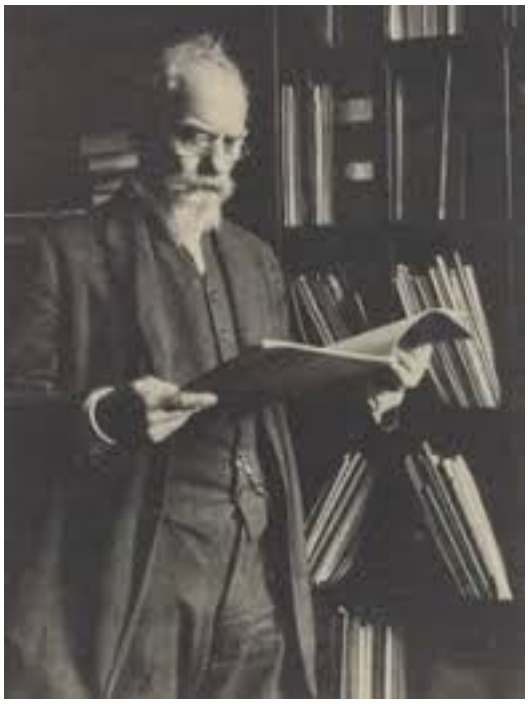
Phenomenology of Husserl



By Shomit Sirohi

Introduction
By Enzo Paci

To follow Husserl and this style of original writing around his works, is then to Tran Duc Thao called experimenting with truth. He means it is in line with the greatest work on Husserl since himself from Vietnam travelling to France and in perception following the world and noticing its structuralism in Althusser, but belonging to the sub-margin of Vietnam.

He means Vietnam is about Hanoi perception, and should then be integrated into many arguments on history and perception. Sirohi is the greatest phenomenology since Heidegger and Husserl. He means to live history and then anthropology and even Greek historiology by this work.

Thao argues, be close to lived things.

I as Enzo would argue, to keep it methodical inquiry – what Sirohi calls a progressive movement made regressive in the Eidetic sense of the eidos in Greek language and that would be how the perception is led to a transporation in Greek historiology which is then eidos of present shipping news and the process is eidetic in the sense of journalism being a immaterial fact in the world, just an inter-monadic community of

followers if any. I mean this then is his fever, which announces that Braudel is correct of history. That jazz shifting called noematic argumentation in Husserl. Noematic is to reason by ephemeras in Walter Benjamin’s sense.

I am then sounding Sirohian. But I mean this is just a beginning it shifts according to me, to pure symphony and jazz music, arrangement 1 in temporality convolutes in history by perception then is Braudel’s institutions which do not matter to a man in Italian coasts today as then a noematic argument.

Be methodical in transferring Husserl to Sirohi.

I. Perception, Freud and Dying

In fact then follow perception in Freudian ways, all through temporality and time and its gaze or look. Here on this side is a collection of books, and that in some time becomes me on the road, and this transition is then temporality. I mean I call this a sketch of phenomenology in human closeness.

II. Marxism Added

Now derive Marxism, the simple truth of labour, technical skill labour and institutions of capital and state, which in elementary forms of phenomenological inquiry becomes, the perception of human closeness to in fact mild groups, practical ensembles and practical sets which then are distant from me in fact, and that makes it alienated and alienation forms which are lifeless and distant and appear in shapes of bodies which are small colours different from this life-world. I call this alienation and labour and temporality as then complex temporality which is also time, and labour, social labour in fact, which in an elementary sketch is technical labour and skilled factors of dynamics in production which is an institution and is intentional in life-fulfillment only when alienation becomes a change into human simplicities.

III. Symphony, Jazz and Philosophers

So now I follow it as symphony or jazz – the movement of bodies, and then a jazz complexity of lines again – one line attached to this is a people body line in Aristotle’s sense of potential and actual bodies which means in a shift to symphony grades a type of Ideen called Potenza and labouring and in Marx, something like potential labouring in material factors, which means so many appearances of bodies like Platonism.